

10-4-2015

Faculty Recital: A Celebration of the Arts, Latino Cultural Heritage Month

Adriana La Rosa Ransom, Cello

Carmela Ferradans

Juliet Lynd

James Pancrazio

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Recommended Citation

La Rosa Ransom,, Adriana Cello; Ferradans, Carmela; Lynd, Juliet; and Pancrazio, James, "Faculty Recital: A Celebration of the Arts, Latino Cultural Heritage Month" (2015). *School of Music Programs*. 267.
<https://ir.library.illinoisstate.edu/somp/267>

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José Lezama Lima (1910-1976) was a Cuban writer, essayist and poet who is considered one of the most influential figures. His poetry, essays and two novels draw images and ideas from nearly all of the world's cultures and from all historical time periods. The baroque style that he forged relied equally upon his Góngora-influenced syntax and stunning constellations of unlikely images. He was best known for the essays published as *La Expresión Americana*.

Leo Brouwer (born 1939) is one of Cuba's leading contemporary composers. Though he is best known for his film scores and works for guitar, his compositions range in scale and scoring from large orchestral pieces to solos for prepared piano. Brouwer comes from a musical family. His great-uncle Ernesto Lecuona was a touring pianist who delighted early 20th century audiences with his blend of classical and popular Cuban styles. Brouwer studied guitar from an early age, but he received his formal training in composition in the United States at the Julliard School and at Hartt College. In the 1960s, Brouwer began teaching harmony, counterpoint, and composition at the Conservatory Amadeo Roldán in Havana.

The Sonata for Solo Cello was written in 1960 and revised in 1994. The sonata brings together distinctive Cuban musical elements with Western form and motivic development. Brouwer creatively utilizes many techniques common to works for solo cello, including those heard in the Cassado Solo Suite: double-stops, harmonics, left-hand pizzicato, and ponticello. In structure, the sonata is very classical: there are four movements, each composed in a traditional form. The first movement is a declamation using sonata-allegro form: broad and confident themes are intermixed with jovial, syncopated rhythmic motives and thoughtful pauses. The second movement is a Scherzo. The first section playfully mixes six-eight and three-four meters; its pizzicato theme clearly points to Brouwer's background as a guitarist. The middle section comprises of a brief fugue, followed by a light and energetic passage which transitions back to the Scherzo theme. The third movement of the sonata is a lament. It begins with a yearning motive, which becomes more desperate as the theme develops. In the middle section, Brouwer uses left-hand pizzicato to create a throbbing but unyielding presence of despair. After an agitated climax, the lament returns, interspersed with ponticello whisperings of unrest. The final movement is a triumphant rondo, incorporating the Cuban *cinquillo* rhythm and sparkling virtuosic passages.

Illinois State University
College of Fine Arts
School of Music

Charles W. Bolen Faculty Recital Series

A Celebration of the Arts
Latino Cultural Heritage Month

Featuring

Adriana La Rosa Ransom, *Cello*

with guests

Carmela Ferradans
Juliet Lynd
James Pancrazio

University Galleries, Uptown Normal
October 4, 2015
Sunday Afternoon
1:00 p.m.

This is the sixteenth program of the 2015-2016 season.

Program

Please turn off all electronics for the duration of the concert. Thank you.

“Romance sonámbulo”

García Lorca
(1898-1936)

Read by Carmela Ferradans

Suite per Violoncello Solo

Preludio-Fantasia

Sardana (Danza)

Intermezzo e Danza Finale

Gaspar Cassadó
(1897-1966)

“Hacia de poema”

Octavio Paz
(1914-1998)

Read by Juliet Lynd

Cuaderno de Viaje

Come un canto in lontananza, flessibile

Volatil, sempre delicate e come da lontano

Mario Lavista
(born 1943)

~ Intermission ~

“Pensamientos en La Habana”

José Lezama Lima
(1910-1976)

Read by James Pancrazio

Sonata for Solo Cello

Allegro

Scherzo

Lento

Allegro

Leo Brouwer
(born 1939)

Program Notes

García Lorca (Granada, Spain, 1898-1936) is one of the most beloved and well-known Spanish poets and playwrights of the 20th century. Full of dramatic effect, his poetry often tells the story of a tragic love affair where the characters get tangled in forbidden passions stronger than themselves.

Gaspar Cassadó (1897-1966) was a Spanish cellist and composer, slightly younger than more famous Spanish cellist Pablo Casals. Cassadó came from a musical family. After studying in his hometown of Barcelona, he traveled to Paris to study with cello Casals; while there, he also studied composition with Ravel and Manuel de Falla.

The Solo Suite is perhaps Cassadó's best-known composition for cello. In three movements, the sonata clearly captures the heart of Spanish music while demonstrating the technical and musical versatility of the cello. The first movement is a *zarabande*, a dance movement that originated in Latin America but developed in Spain and later Western Europe. The prominent flourishes and arpeggiated chords are reminiscent of Spanish guitar. The second movement is a *sardana*, a folk dance from the Catalan region of Spain. The final movement intertwines improvised musings with two main dance themes: one in five-four meter, and the other a lively dance (the *jota*), which again suggest folk guitars and castanets.

Octavio Paz (Mexico City, 1914-1998) is one of Mexico's most prolific and celebrated authors. Winner of the Nobel Prize for Literature in 1990, he published dozens of books of poetry and essays. His work explores themes of history, time, identity, ethics, language, and the potentialities and possibilities of poetry through dense, often surreal poetic imagery.

Mario Lavista (born 1943) is a prominent figure in Mexico's contemporary music scene. As a student of piano and composition, he studied with Mexico's leading composers (such as Gyves and Quintanar) as well as with some of Europe's leading composers (including Ligeti and Stockhausen). He has served as a professor at the National Conservatory of Music of Mexico, and also was involved in the Lab of Electronic Music in Mexico City. Lavista's compositions are varied, including works for orchestra, piano, choir, and a wide range of chamber music.

Cuaderno de Viaje is an unusual piece in that Lavista chose to only use natural harmonics throughout both movements. This creates a very unique timbre, and it also limits the number of pitches available for melodic use. The result is a thoughtful, picturesque, and memorable work of subtle beauty.